

THURSDAY, JULY 24, 1879

ROMAN ANTIQUITIES

Roman Antiquities at Lydney Park, Gloucestershire.

Being a Posthumous Work of the Rev. William Hiley Bathurst, M.A., with Notes by C. W. King, M.A., Fellow of Trinity College, Cambridge. Pp. vii., 127; Plates xxxi., quarto. (London: Longmans, Green, and Co., 1879.)

LYDNEY PARK appears to be the property of the Bathursts, having been purchased by Mr. Benjamin Bathurst in 1723, so the remains found there have been mostly disinterred under the superintendence of different members of the family in successive generations, and then carefully drawn and described by them. "When the Roman constructions in Lydney Park," the editor tells us in the preface, "were first regularly explored, at the beginning of this century, the Right Hon. C. Bathurst, after taking accurate plans and drawings of the several rooms as they successively came to light, composed a detailed description, in two parts, of the Villa and the Temple." The whole appears to have been found too long and too discursive for publication; so the late Mr. Bathurst, whose name appears on the title-page, "prepared, with great care not to omit any really important particulars, a summary of both these manuscript memoirs; and this forms the text of the volume now printed." But in addition to the papers left by the elder Bathurst, "his daughter, Miss Charlotte Bathurst, had drawn up a descriptive catalogue of coins, selected for their special interest or beauty of condition from amongst the immense quantity found in the course of the excavations." This list Mr. King found "upon examination to exhibit such accurate knowledge of numismatics, coupled with such intelligence in the selection of the pieces," that he has published it without any important alteration; and so far as one can learn from the present volume the Bathursts deserve great credit for this enlightened appreciation of the archæological treasure which had fallen to their lot. But the reader must not be left to conclude that the whole of it has passed through their hands, for Mr. Bathurst says that "Major Rooke, who published some account of this camp in the 'Archæologia,' v. 207, in 1777, was frequently at Lydney, and was allowed to dig wherever he was inclined. Others also were in the habit of searching for coins and other antiquities, and taking them away." Then there has been the usual quarrying for building-stone with the usual result of materially damaging the old pavements, which seem to have still further suffered from a search for iron ore in the limestone of which the hill is composed, on which the camp stood.

So much by way of introduction: I shall not attempt to describe the coins, the articles of bronze or iron, and the tessellated pavements, but confine my remarks to the antiquities relating to the god Nodens, which Mr. King rightly considers to exceed largely in curiosity and value anything of the kind yet discovered in this country. The inscriptions on the votive tablets have long been known, and will be found in the seventh volume of the "Corpus Inscriptionum Latinarum," edited by Hübner for the Berlin Academy. One of them consists of a sheet of

lead "carelessly scratched with a graver," and reads in plate xx:—

DEVO
NODENTI SILVLANVS
ANILVM PERDEDIT
DEMEDIAM PARTEM
DONAVIT NODENTI
INTER QVIBVS NOMEN
SENICIANI NOLLIS
PETMITTAS (sic) SANITA
TEM DONEC PERFERA[T]
VSQVE TEMPLVM NO
DENTIS.

It is thus rendered by Mr. King: "To the god Nodens. Silvianus has lost a Ring: he has made offering (*vowed*) half (*its value*) to Nodens. Amongst all who bear the name of Senecianus, refuse thou to grant health to exist, until he bring back the Ring to the Temple of Nodens." But why *Silulanus* should be made into *Silvianus* I fail to see; for my part I should regard the former as re-echoing the national name of the Silurians; but that is, of course, another matter.

Another of the tablets is of bronze with *pointillé* letters surmounted with the figure of an animal which the editor pronounces to be a wolf and not a dog as had hitherto been supposed; he believes the vow to have been made on the occasion of an escape from a wolf—it reads thus:—

PECTILLVS
VOTVM QVOD
PROMISSIT
DEO NVDENTE
M. DEDIT.

The chief question which this suggests is what the *M* stands for; Hübner suggests *Marti*, *Maximo*, and *Meritò*, but prefers the two former and gives the first place to *Marti*; but Mr. King does not take this last into account, while he decides in favour of *Maximo* as against *Meritò*, and on the whole this seems satisfactory and suits the remaining bronze tablet, which reads in letters, formed in the same *pointillé* fashion as those of the previous one, as follows:—

D. M. NODONTI
FL. BLANDINVS
ARMATVRA
V. S. L. M.

Besides these tablets there have been found at Lydney a number of detached letters cut out of a thin plate of bronze for affixing to a surface by means of small nails in order to make an inscription, as in the case of the *Maison Carrée* at Nîmes, excepting that the Lydney ones were, as Mr. King thinks, to be fixed to a wooden surface, probably that of the coffer; but what is interesting is that when sorted the letters make NODENTI SACRVM, excepting that one-half of the letter *s* has not yet been found.

But the inscription which presents most difficulty has still to be mentioned: it is worked into the tessellated pavement of the temple and consists of two long lines. "With the aid of the accurate drawing made at the time of its discovery," and by comparing "the imperfect characters with those well preserved," the editor thinks he has improved on previous attempts to decipher the dedication, which he reads as follows, with the abbreviations extended:—*Deo Maximo ITERUM FLAVIVS*

SENILIS PRAESES RELIGIONIS EX STIPIBUS POSSVIT OPITULANTE VICTORINO INTERPRETE LATINE. Accordingly he translates:—"To the greatest God, for the second time, Flavius Senilis, Head of the Religion, has erected this, from voluntary contributions, the Director of the works being Victorinus, interpreter for the Latin tongue." On the whole the profession of Victorinus is open to some doubt, as several of the letters following INTER are very far gone; however Mr. King strongly maintains that the hitherto accepted reading of INTERAMNATE is impossible. Perhaps a difference of opinion may still be allowed to exist as to the profession of Flavius Senilis also; but it is tolerably evident both from this inscription and the others already mentioned which were found in the same building, that it was the temple of the god Nodens. That the *D. M.* with which the dedication begins stand for *Deo Maximo* is in Mr. King's opinion put beyond doubt by the heading of the votive tablet of Flavius Blandinus. Such a prelude he thinks is designed to mark the god's supremacy, while his name is superfluous in his own temple, every visitor being supposed to recognise him as "the supreme deity of Siluria." He then goes on to produce reasons for supposing the rebuilding of the temple to have taken place in the time of Agricola and in consequence of the encouragement he gave the Britons to engage in works of civilisation. But the fact of the re-erection taking place under the eyes of the Romans will prepare the reader to find this Silurian deity represented in the classical fashion. Mr. King thinks that he was meant for a sea or river god, and that fact is, in his opinion, "placed beyond doubt by the design of the pavement, dedicated to him, be it observed, that decorates the floor of the temple." The description he gives of them is as follows (p. 39):—"The centre is formed by two sea-serpents, represented in the usual form given by the Greek painters to the dreaded *κῆτος*, as it is seen in the Pompeian wall-painting of Perseus and Andromeda. This sea-monster closely resembles the ichthyosaurus of geologists, with its elongated neck and pectoral paddles, or 'flippers,' which are coloured bright red in our mosaic to augment the savageness of its aspect. The field is occupied with figures of fish, evidently salmon, the chief glory of the Severn." We have not yet done with the pavement, for in the part occupied by the dedicatory inscription, but not quite in the centre, seemingly not to cut up the names, as Mr. King thinks, there is what he describes as "a circular opening, nine inches in diameter, surrounded by a broad red band, again inclosed in two others of blue. That some high mystery was involved in the setting of this unsightly object in so conspicuous a position cannot admit of any doubt." He comes to the conclusion that this funnel was meant to receive libations poured to the god, and that they were drunk up by the dry soil beneath. He further compares this opening in the pavement "to the well of salt water, that famous memorial of the former presence of Poseidon, in the Acropolis of Athens."

In addition to the foregoing inscriptions there has been found there what is described by the editor as "a bronze plaque, clearly intended for personal decoration; the most obvious purpose to which it can"—he thinks—"be assigned, being that of the frontlet of the head-dress worn either by the idol itself or by the officiating priest, after

the manner of the large ornamented disks of thin gold so frequently turned up in Ireland." The following is his description of this ornament:—

"In the centre rises a youthful deity . . . he is crowned with rays like Phœbus (or more probably 'his bonnet sedge,' like Camus), carries a sceptre, and is borne over the waters in a car drawn by four sea-horses, like the Roman Neptune. On each side floats in the air a winged Genius, clearly typifying the Winds, one holding forth in his right the leaf-shaped fan commonly seen in the hands of Roman ladies; the other Zephyr similarly waves a handkerchief; both grasp in the left hand the end of the shawl or *chlamys*, thrown loosely over each arm. Rude as is the engraving, there is a lightness and freedom in the drawing of these figures much to be admired, and expressing with great truth the airy nature of the beings it attempts to embody. Each end of the composition is filled up with a reclining Triton; the one brandishing two paddles of the very shape still employed by those that navigate the primitive British bark, the coracle; the other, an anchor, and his proper attribute, the shell-trumpet, the *cava buccina*, assigned to him by Ovid."

There remains another piece of ornamentation, which Mr. King regards as a fragment of the foregoing; but I must give his own words:—

"On the smaller fragment, evidently part of the same decoration, Triton is yet more distinctly represented; he is here winding a blast on his conch to call the winds to do him service, whilst he wields the anchor for sceptre; on the other side sits the votary of Nodens, the Silurian fisherman, enveloped in the hooded frieze mantle worn to this day by his brethren of Naples, and who, by the favour of the god, has just hooked a magnificent salmon."

Mr. King is somewhat unlucky when he comes to touch on questions of Celtic philology, as will be seen from the following extract:—

"Dr. McCaul quotes from a letter from Meyrick to Lysons that 'Deus Nodens seems to be Romanised British, which correctly written in the original language would be Deus Noddyns, the "God of the abyss," or it may be "God the preserver," from the verb *noddī*, to preserve; both words being derived from *nawdd*, which signifies protection.' Prof. Jarrett, a profound Celtic scholar, to whom I applied for a translation of 'Deus Noddyns' without mentioning Meyrick's explanation, at once rendered it as 'God of the deeps,' a sense that every circumstance confirms."

What Meyrick may have said to Lysons on Celtic philology had best be forgotten, and with all respect to a Celtic scholar with whose name I do not happen to be acquainted, it will be at once admitted by all those who know Welsh, that *Noddyns* is gibberish; nay, I might go so far as to say that it could not be made to fit into the vocabulary of any Celtic language past or present. The word which in all probability suggested it to Meyrick was *anoddyn* or *anoddyfn*, "abyss," with which *Nodens*, however, could not, according to any known rules of Welsh phonology, be connected. This wretched bit of philology does not, I am glad to say, vitiate the rest of the editor's reasoning, which seems to me so good that I should like to put him on another tack. In a lecture not yet published, but delivered before the present volume was published, I ventured to equate the name of the god with that of another, which I thought I detected in an Irish proper name: I allude to Mogh Nuadhad (in an older orthography Mog Nuadat), the name of a Munster prince

well known in Irish legend. It means the slave or servant of Nuadha, and belongs to a group of Irish proper names which I take to be of a Non-Aryan origin, and to mark the præ-Celtic race of Ireland. Another of the same kind was Mogh Néid, the slave or servant of Néid; for the Ancient Irish had a god of war called Néid or Nét.

This kind of nomenclature, I need hardly say, is well known on Semitic ground: take, for instance, the biblical *Abdiel*, "servant of God," or the inscriptional *Abdastartus*, "servant of Astarte." On the other hand the Aryans gave the preference to compounds such as the Sanskrit *Deva-datta*, Greek *Θεό-δοτος*, or the Welsh *Cad-wal*, Irish *Cath-al*, Old German *Hatho-wulf*, or the wolf of war. To return to Lydney, the name *Nodens*, genitive *Nodentis* is precisely what would make in Irish, according to the phonological laws of that language, a nominative *Nuadha*, genitive *Nuadhat*, that is on the supposition that the first syllable of the god's name was long, *Nōdens* or *Nūdens*; further, corresponding to an Irish nominative *Nuadha*, the Welsh form should be *Nudd*, with *ū* pronounced nearly like German *ü*, and *dd* like *th* in the English word *this*; and *Nudd* occurs in Welsh both in prose and verse, namely, in connection with *Edern son of Nudd* and *Gwyn son of Nudd*, where it probably meant a god-ancestor rather than the father; compare Bran son of Llyr, that is, Bran son of the Sea. Even the hesitation in spelling between *Nodens* and *Nudens* fits exactly into Welsh phonology, which makes both the *ō* and the *ū* of the language in its early period into *ū* in its later stages; from the Lydney inscriptions this would seem to have been nearly accomplished in the first century.

It is unfortunate that Welsh literature gives us no information as to the attributes of *Nudd*; the case is much the same with *Nuadha* in Irish literature, but it is right to say that the latter makes *Nuadha* to be a king of the *Tuatha Dé Danann*, that is to say, king of the most mythical race in Irish legend, and the following passage in O'Curry's *Lectures on the Manners and Customs of the Ancient Irish* (iii. 156) is to the point, though he gives no reference to the original, which he had in view in it:—"The river Boyne, from the clearness of its waters, was poetically called *Rígh Mná Nuadhat*; that is, the wrist or forearm of *Nuadhat's* wife. This lady was one of the *Tuatha Dé Danann*; and the poetical allusion to her arm originated from her keeping it constantly covered with rings or bracelets of gold to bestow upon poets and musicians." I am inclined to think that the term *Rígh Mná Nuadhat* had a much deeper meaning, and that it is, in fact, a relic of Irish mythology. For there is good ground for believing that the Boyne was personified and probably worshipped; I conclude this from the meaning of its name, which was in Old Irish *Bóind*, genitive *Bóindeo*, and in Ptolemy's *Geography* *Βοβινίδα*, i.e., *Buwinda*, which has been equated and, no doubt, correctly with the Sanskrit adjective *govinda*, which, according to the *Petersburg Dictionary*, means "acquiring or winning cows or herds," and occurs as an epithet to *Brhaspati*, *Kṛṣṇa*, and *Vishnu*. In *Cormac's Glossary* we learn that the Boyne had another name, *Bergna* or *Bregna*, which also appears to have been personal. In Britain, the Dee, for example, was undoubtedly regarded as a divine stream, and probably also Ptolemy's *Belisama* wrongly identified in my *Lectures on Welsh Philology*

with the Dee. If, then, the Boyne was such another river divinity, nothing could be more natural than for the muse of mythology, if I may use the term, to marry her to *Nodens*, god of the sea, if it is right, as it seems to be, to describe him as such.

Mr. King touches on several minor points of great interest to Celtic philologists, as, for instance, when he says of *Senilis*, "that his uncommon *cognomen* is probably a translation of his British name, *Hen*, the Old;" but it is hardly necessary to speak here of a translation, as at the date of the dedication *hen* was *sen* in all Celtic languages, and the Welsh change of initial *s* into *h* did not set in for centuries afterwards. With *Senilis* may be compared or contrasted the *Senilus* of the post-Roman inscription of St. Just in Cornwall, see p. 406 of the *Lectures on Welsh Philology*, and also the "*Grammatica Celtica*," p. 769, where an Irish name is mentioned as written *Snill*, with which may be compared the *Senyllt* of later Welsh: more than one of these forms seem to postulate a Latin *Senilius*. Hübner has other instances of *Senilis* besides the one from Lydney. Quite distinct from the fortune of initial *s* was that of vowel-flanked *s*, as it has disappeared without a trace both in Welsh and Irish, and that probably at a very early date: possibly before they had differentiated themselves into distinct languages. The Lydney inscriptions seem to me to give strong indirect evidence to the effect that it had in this country disappeared before the first century; for the best explanation of the doubling of the *s* in *POSSVIT* and *PROMISSIT* is to suppose the inscriber to have been a Celt, in whose language, as in Welsh and Irish, a soft *s* or single *s* between vowels was unknown; his mistake could be copiously paralleled by the way Welshmen of the present day deal with English *s* and *z*. I suspect also that the Celtic word for god, of the same origin and derivation as the Latin *divus* and beginning, as it must have in early Welsh, with the syllable *dēu*, had not a little to do with the spelling *DEVO* in the tablet of *Silvanus*.

I cannot end this somewhat lengthy notice without heartily thanking Mr. King and the Bathursts for a volume so full of interest and so well got up.

JOHN RHYS

THE RIGHTS OF AN ANIMAL

The Rights of an Animal; a New Essay in Ethics. By Edward Byron Nicholson, M.A., Principal Librarian and Superintendent of the London Institution. (London: C. Kegan Paul and Co., 1879.)

THIS is a little book—too little to be satisfactory. Its object is to argue that "*animals have the same abstract rights of life and personal liberty with man.*" The ambiguity which attaches to the word "same" in this opening statement of the "principle" to be proved casts its shadow over all the remaining sixty pages of which the essay consists. That animals have not in all respects identical "rights of life and liberty with man" is too obvious a truth for even Mr. Nicholson to combat. He neither objects to the slaughtering of animals for food nor to the working of animals for purposes useful to man. Yet if the rights of animals were, strictly speaking, "the same" as those of man, the former act